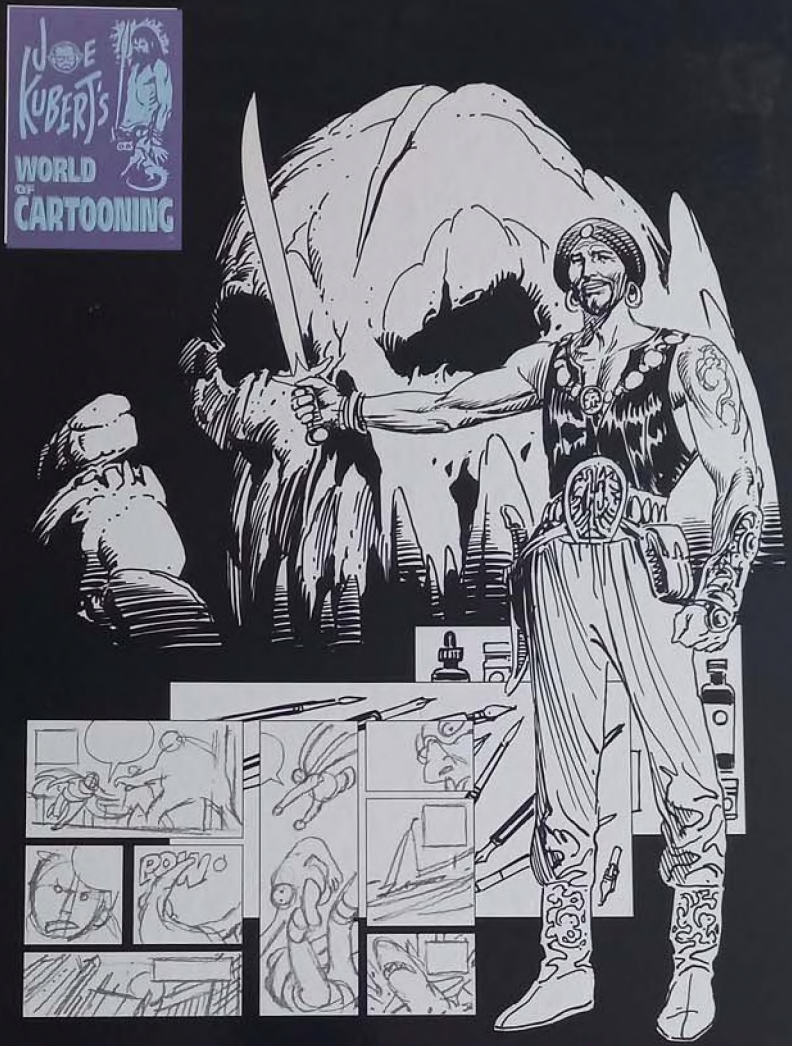
JOE KUBERT'S WORLD OF CARTOONING



INKING

Dedication

"To all who dream in pictures and have need to display their imagination in a graphic form; to be a cartoonist."

"Rules of the Game"

This course contains five lessons. Each lesson consists of six pages. The sixth page is the homework assignment page. Special 11" x 17" two-ply illustration boards have been supplied to you as part of your art material kit. Homework assignments must be done on these boards *only*. Homework done on any other paper or board will *not* be critiqued. Upon completion, mail homework to us in the envelope provided.
Allow at least two weeks for the critique reply.
Homework must be received in sequence. That is, *lesson one* must be critiqued and returned before *lesson two* may be processed. This procedure will be followed for this entire course, lessons one through *five*.
The projected time frame for the completion of each individual lesson, including your homework assignment and the critique from your instructor is approximately one month. Therefore, the time for completion of the entire course is approximately five to six months. Variations may occur due to differing mail delivery schedules.

Cartooning Art Materials

Art materials are included in your course kit. These materials are of *professional quality*. If abused they can be damaged. Follow the instructions in this course book and on your video for the proper usage and applications of your art materials. A lap board or a tilted art table is required to do your work properly.

Course

The course you have selected contains instruction and information tried, tested and utilized by professional cartoonists. A list of additional courses and their descriptions appears on the last page of this book.

Practice and Homework Schedule

Practice drawing and sketching as often as possible. Drawing an hour every day is much more beneficial than spending several hours only one day a week. Drawing a little every day works. Your improvement in drawing is directly related to the time you spend at drawing. Carry a sketchbook with you so you can take advantage of any spare time you may have. Don't draw to impress others. Do it for yourself. Build your confidence by drawing more and more. Your efforts will be rewarded by the improvement you will see in your work.

How to Use This Course and Video

Sit in a correct drawing position in order to view your work properly and be comfortable while you draw.

Adjust your table to a slant that allows your drawing to be seen at a 90 degree angle, to avoid distortion.

Place your art kit in a secure place, but within easy reach.

Do not experiment with materials in the kit. (You will receive instructions in the use of each item as required by the course.)

Do all sketching and preliminary drawings on the paper separating the pages in your course book. Use both sides. If more paper is needed, use unlined bond paper or inexpensive stationery.

Set up your VCR at your workplace, if possible. The video is designed for me to accompany and "coach" you through the course.

When you are satisfied with your sketches for your first homework assignment, copy your selected drawing onto *one* of the five special 11" x 17" homework illustration boards in your kit. Use *only one board* for each of the five lessons. Save your sketches for future reference, and to check your progress.

Mail your finished homework to us according to instructions. You will receive in return, advice, criticism, and corrections from a qualified instructor, on tracing paper placed over your original homework. Take time to review our comments, make corrections of your own, and then proceed with the next lesson. Follow this procedure with all five lessons, and the course will be complete. Or is it just the beginning? You can continue to use the course book and the video as permanent references over and over again. Have fun, and... **best of luck!**

Joe Kubert

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INKING

My purpose in offering this course is to nurture, enlighten and encourage. Do you like to draw and want to know more of what it takes to be a *cartoonist?* A *comic book artist?* A *graphic story-teller?* This course book is my attempt to give answers through a combination of learning and enjoyment.
For all of us who take pencil in hand, drawing is an almost tactile gratification. For those of us who have chosen to become cartoonists, communicating by pictures is our ultimate reward.
This course contains my own experiences in the field of comic books as a cartoonist, writer, letterer, colorist, editor and publisher. I have been a professional in this field for over sixty years. I'm still here. I'm still working. And I'm still learning.
I believe that if you apply yourself to the information contained in this course, you can improve your drawing ability and gain some of the greatest pleasures in your life. This is the way. The rest is up to *you.*

Joe Kubert

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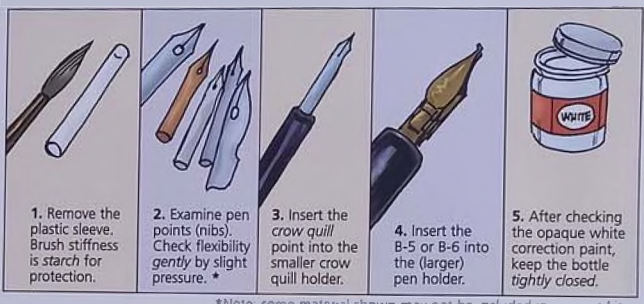
HI. YOU'LL BE SEEING A LOT OF ME THROUGHOUT THIS COURSE BOOK. I'M HERE TO HELP... AND I'LL BE WITH YOU EVERY STEP OF THE WAY.
REMEMBER HOW GOOD YOU FELT WHEN YOU DID YOUR FIRST CARTOON DRAWING? FOLLOW MY INSTRUCTIONS... AND PRACTICE... AND YOU'LL ENJOY DRAWING MORE'N YOU EVER DID BEFORE. SO... LET'S GET STARTED...
INK

HI! THESE ARE PROFESSIONAL MATERIALS. I'M GOING TO SHOW YOU HOW TO USE 'EM PROPERLY... SO... FOLLOW ME.
Y'DON'T WANT TO ABUSE 'EM. THEY CAN BE DAMAGED... AND THEY'RE EXPENSIVE TO REPLACE.
INK
INDIA INK

Finishing a cartoon drawing with brush, pen, and ink has been the process used from the time the first cartoon was published hundreds of years ago.

For years, a *line illustration* was the easiest and least expensive way to reproduce and print cartoon drawings. The artists did *cross hatch*, *stipple*, and other rendering techniques to achieve a grey tone. In the early 1930's, when *comic books* (as we know them) appeared, they were printed on the coarsest newsprint paper. The drawings were reproduced by means of line cuts etched into metal plates. Black outline artwork has become the distinguishing factor in cartooning, comic books and cartoon art. Color, originally, was flat primary tones with a minimum of shading. A 64-page magazine sold for ten cents. Quite a bargain, even at that time.

Computers have changed and improved the printed look of comic books, but **pen, brush,** and **ink** are still the tools of choice.



1. Remove the plastic sleeve. Brush stiffness is *starch* for protection.

2. Examine pen points (nibs). Check flexibility *gently* by slight pressure. *

3. Insert the *crow quill* point into the smaller crow quill holder.

4. Insert the B-5 or B-6 into the (larger) pen holder.

5. After checking the opaque white correction paint, keep the bottle *tightly closed.*

*Note: some material shown may not be included in your art kit

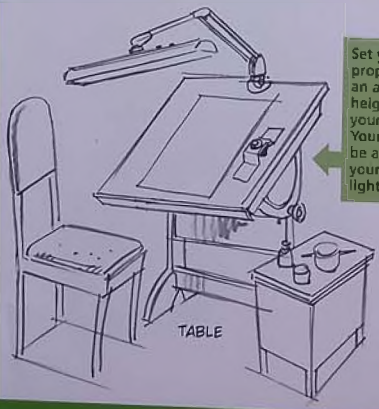
Brush:
A special **Kolinsky** sable hair that forms a point.

Brush:
Use for white opaque correction paint only.

Pen:
Crow quill, with variably flexible nibs.

Pen:
For larger nibs.

In addition to the inking tools mentioned, you'll need two *water jars.*
One, to clean your *ink* brush, the other, to clean your white paint brush. A *soft rag* and *paper towels* are needed to dry your brushes and pen nibs.



Set your workplace up properly. If you have an *art table*, adjust the height and slant to your comfort.
Your artwork should be at a 90° angle to your eyes, and proper light is *very* important.

1. Rinse the starch off the brush hairs in clean water.

2. Lightly dry the brush to a point on a rag or paper towel.

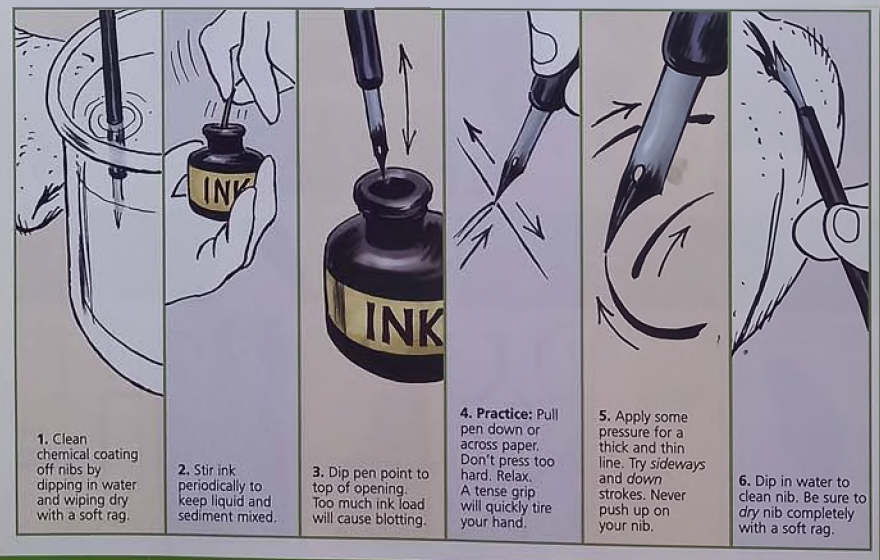
3. Gently shake the closed bottle of ink. Liquid and sediment in ink tend to separate when standing.

4. Dip brush 1/2 or 2/3 length of brush hairs.

5. Practice: Using the *point end* of the brush, *pull* a line down, left or right. The brush handle will *point* in the direction of your drawn line.

6. When finished inking, do not allow ink to dry on the brush. Rinse and lightly dry to a point when finished.

DON'T FORGET... WATCH MY VIDEO TO SEE HOW I USE THE PEN AND BRUSH
USE THE 2-PLY BOARD BETWEEN THESE PAGES TO PRACTICE YOUR INKING.



1. Clean chemical coating off nibs by dipping in water and wiping dry with a soft rag.

2. Stir ink periodically to keep liquid and sediment mixed.

3. Dip pen point to top of opening. Too much ink load will cause blotting.

4. Practice: Pull pen down or across paper. Don't press too hard. Relax. A tense grip will quickly tire your hand.

5. Apply some pressure for a thick and thin line. Try *sideways* and *down* strokes. Never push up on your nib.

6. Dip in water to clean nib. Be sure to *dry* nib completely with a soft rag.

CROSS HATCH

FLEX LINES

FEATHERING

GREY LINES

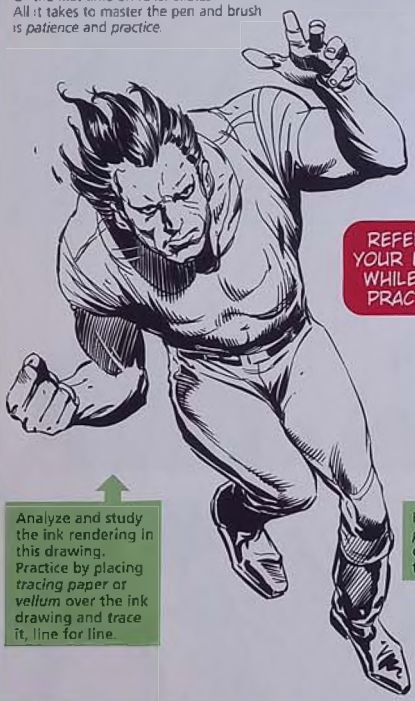
FEATHER TO BLACK

STIPPLE

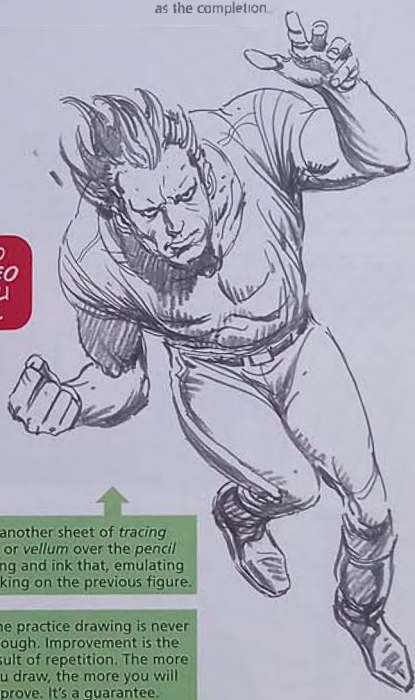
If this is the first time you've ever used a brush or a dip pen with India Ink, it may seem intimidating.
It's like riding a bicycle for the first time. Or the first time on roller skates.
All it takes to master the pen and brush is *patience* and *practice*.

The brush and pen are tools of choice for the great majority of professional cartoonists. Once *you* acquire the ability, you'll be amazed at the effects you will be able to achieve.

Practice the line work shown in the boxes above and below.
Practice with *brush* first, then *pen*
Don't rush. Learn to enjoy the *doing* as well as the completion.



REFER TO YOUR *VIDEO* WHILE YOU PRACTICE.



Analyze and study the ink rendering in this drawing. Practice by placing *tracing paper* or *vellum* over the ink drawing and trace it, line for line.

Place another sheet of *tracing paper* or *vellum* over the *pencil* drawing and ink that, emulating the inking on the previous figure.

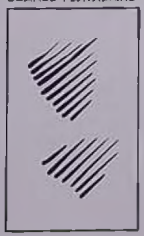
One practice drawing is never enough. Improvement is the result of repetition. The more you draw, the more you will improve. It's a guarantee.

Speedball nibs (B-5 and B-6) are used to create a thicker line with one stroke. These nibs are less flexible than the crow quill, but, you can do a thick-to-thin line in varying weights. Merely tip the nib forward so that the nib base does not sit flat on the paper. The higher you tip the nib, the thinner the line.

Practice your brush, pen and ink rendering of these boxes on the paper inserted between the pages of your course book.

CROSS HATCH

COARSE FEATHERING



CIRCLE

STIPPLE

LINE VARIATION

SQUARES

"When do I use a pen and when do I use a brush?" The answer to that question is, there are no rigid rules. It depends on how well you use either tool and your own preference. But, in order to make a judgment, the aspiring cartoonist should practice with *both* pen and brush, and acquire the ability to use both with equal dexterity. You will find that, depending on the illustration, you will tend to use the tool that works best for you.

Some artists use flexible pens and can draw lines like brush strokes. Other artists can render brush lines that look like pen work. Practice with both pen and brush, and eventually you will adapt these tools to your own personal usage.

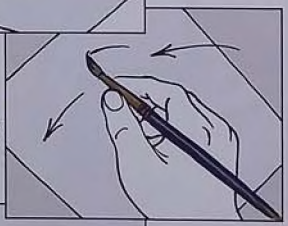
Use *only* brush to ink this illustration.

Use *only* pen to ink this illustration.

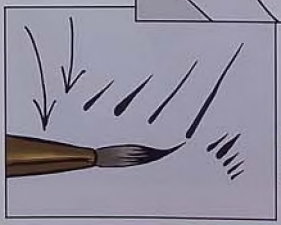
Combine the use of pen and brush for additional practice inking.

BRUSH TIPS

1. Relax. Don't grip the brush handle too tightly.



2. Flex your *wrist* for a smooth stroke.



3. Feathering is a slight chop motion.

Practice your inking on *tracing paper* and *vellum*. Look at your *video* for more inking tips.

PEN TIPS

1. Relax. Don't press down too hard. Make sure point is clean.

2. Feathering is a slight down pressure with each stroke.

3. Use the *brush* to fill in large black areas.

Cartoonists will vary and alternate their use of brush and pen, depending on the desired effect and the content of the drawing.

For instance, hair may be rendered with a combination of pen and brush. Curls, waves and straight hair are rendered accordingly.

1. Blond hair is mostly linear.

2. Dark hair is not.

3. Some outline their drawing in pen.

4. And finish with brush.

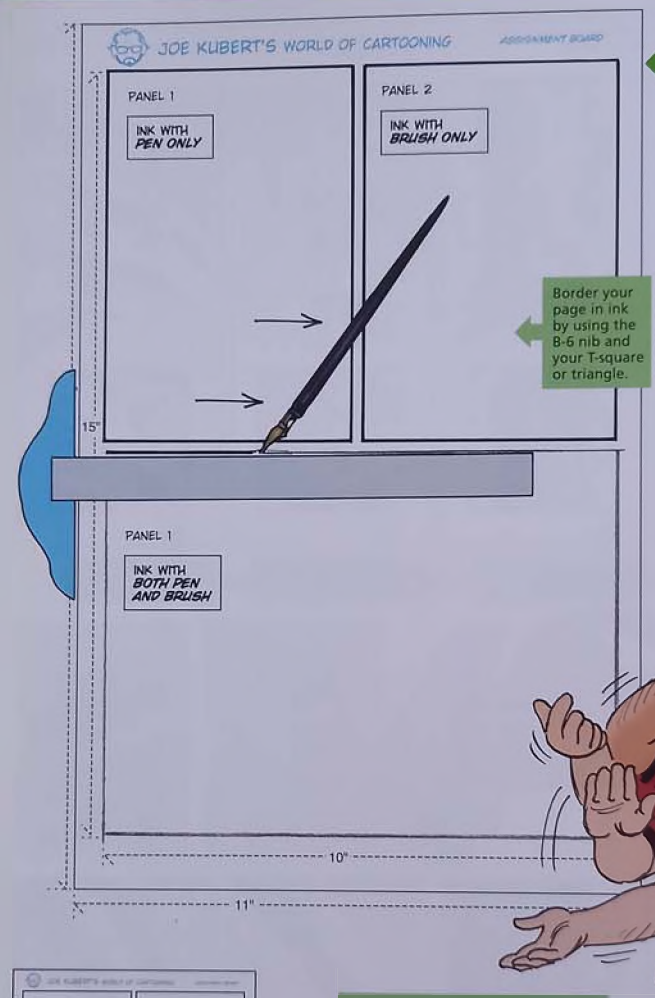
5. Fine lines by pen. Heavier lines by brush.

6. Grey areas (lines) are often done by pen.

Inking *styles* vary and are reflective of the artists themselves. Every competent inker must start with *basics*. Then the cartoonist can *adapt* the pen and brush to his own sense of correctness. As artists, we "see" things differently individually. And, therefore, we draw things differently.

Practice your inking by placing *tracing paper or vellum* over these drawings and use both pen *and* brush to complete all the drawings.

Trace the inking line for line. It's a good learning experience.



Procedure

Divide your 2-ply 11" x 17" homework assignment board into 3 panels (as shown).

Copy, trace, or create your own original drawings in pencil in each of the three panels.

Draw in *any* style with which you feel most comfortable.

Border your page in ink by using the B-6 nib and your T-square or triangle.

BEFORE INKING YOUR PENCILS, PRACTICE ON ***TRACING PAPER*** OR ***VELLUM.*** THEN...

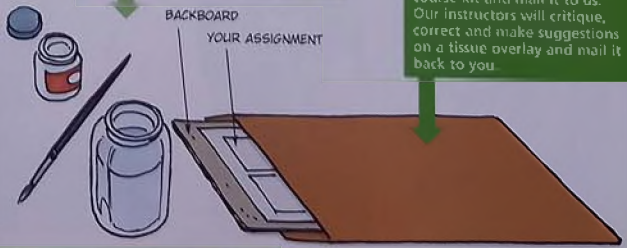
...USE ***PEN ONLY*** TO INK YOUR DRAWING IN PANEL ***ONE.***

USE ***BRUSH ONLY*** TO INK YOUR DRAWING IN PANEL ***TWO.***

USE ***PEN AND BRUSH*** TO INK YOUR DRAWING IN PANEL ***THREE.***

WHEN INK IS ***THOROUGHLY DRY,*** ERASE YOUR DRAWING TO REMOVE ALL PENCIL.

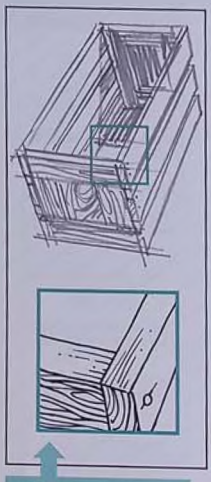
Use white opaque paint to correct any mistakes in inking, or smudges the eraser has not removed. When applying white paint, it should have the consistency of sour cream. If too thick, dilute with a few drops of water.



When you have completed this assignment, use the envelope (and backing board) in your course kit and mail it to us. Our instructors will critique, correct and make suggestions on a tissue overlay and mail it back to you.

Textures give life and dimension to objects and people. The cartoonist needs to study the textures of various objects and reduce them to a minimum in ink rendering.

To do this effectively, a light source must first be determined. Light and shadow create *depth* and *solidity*, which lend credibility to your drawing.



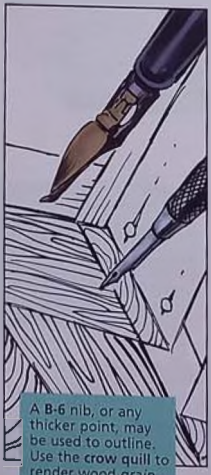
The boards of a wooden box show a *wood grain*.

An oak tree is *different* from an elm tree.

Rain can be a *downpour* or a *shower*.

Snow is *solid*... yet... not *quite*.

IN A PLANE... AT HIGH NOON... THERE'D BE NO SHADOW CAST ON BUILDINGS BELOW.
ONLY WHEN A SHADOW IS CAST, CAN SHAPES AND SIZES BE DETERMINED.



A B-6 nib, or any thicker point, may be used to outline. Use the **crow quill** to render wood *grain*.

Use a combination of pens and brush for tree trunks.

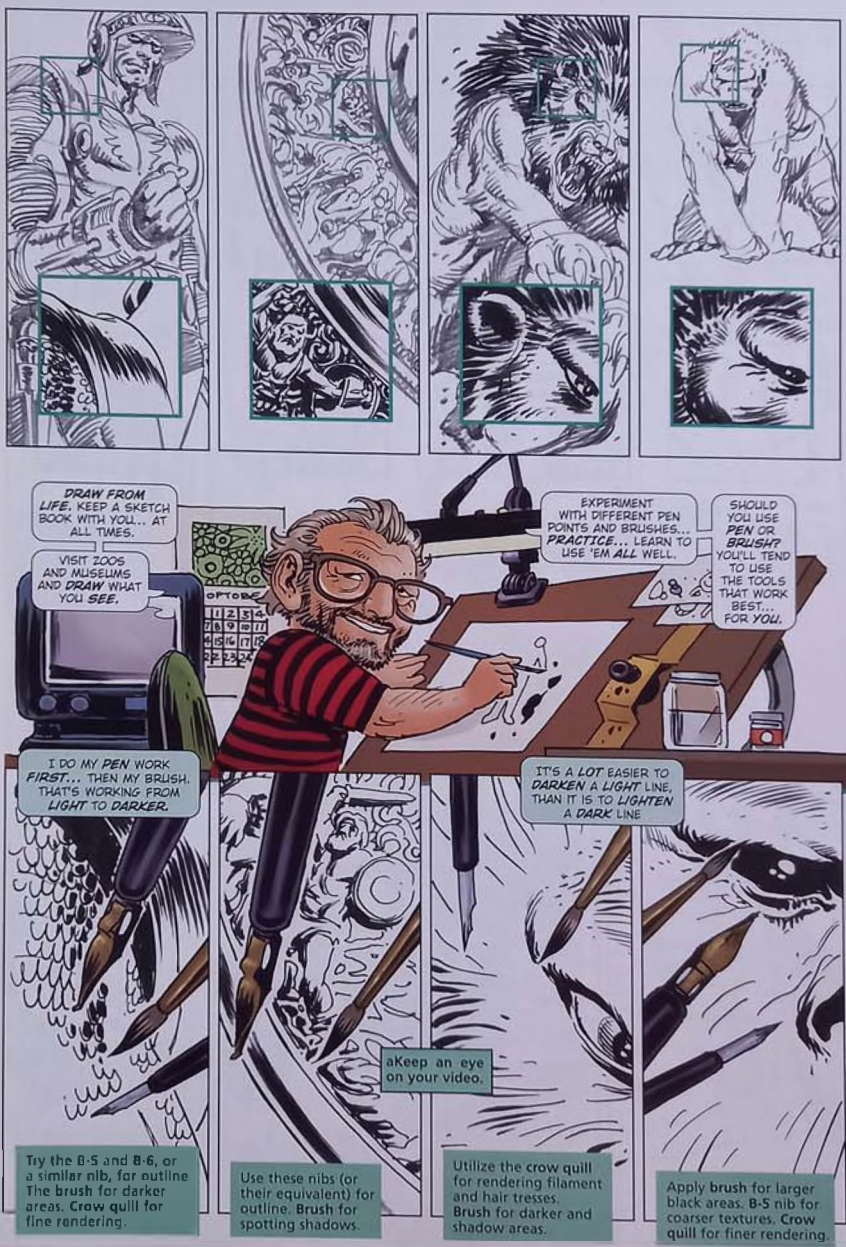
Use combinations of **crow quill** and B-6 pens to render rain.

Check your video for additional tips and actual demonstrations.

Outline snow and drifts with pen; snowflakes are achieved with white paint on gray or black areas.

Textures vary in every category of subject matter. They may differ radically. *Metal* can be shiny or rusted with corrosion. Ink rendering must convey the differences clearly, from the polished sheen of a tincan to the dented, rust-encrusted garbage can.

Animal anatomy is important, in order to render fur and skin with the correct texture. The hair in the mane on a lion's head is far different than the fur on the rest of its body. Note the belly fur and the tuft on its tail.


DRAW FROM LIFE. KEEP A SKETCH BOOK WITH YOU... AT ALL TIMES.
VISIT ZOOS AND MUSEUMS AND DRAW WHAT YOU SEE.
EXPERIMENT WITH DIFFERENT PEN POINTS AND BRUSHES... PRACTICE... LEARN TO USE 'EM ALL WELL.
SHOULD YOU USE PEN OR BRUSH? YOU'LL TEND TO USE THE TOOLS THAT WORK BEST... FOR YOU.
I DO MY PEN WORK FIRST... THEN MY BRUSH. THAT'S WORKING FROM LIGHT TO DARKER.
IT'S A LOT EASIER TO DARKEN A LIGHT LINE, THAN IT IS TO LIGHTEN A DARK LINE
aKeep an eye on your video.
Try the B-5 and B-6, or a similar nib, for outline. The brush for darker areas. Crow quill for fine rendering.
Use these nibs (or their equivalent) for outline. Brush for spotting shadows.
Utilize the crow quill for rendering filament and hair tresses. Brush for darker and shadow areas.
Apply brush for larger black areas. B-5 nib for coarser textures. Crow quill for finer rendering.

Ink rendering is a difficult medium to illustrate the texture of glass. The *shape* of a drinking glass and its *contents* are of equal concern to us cartoonists. Light direction and reflection are factors, as well. When inking a transparent material like glass, it's more important to know what ink lines to leave *out*, than those ink lines to put *in*.

Reptiles' skins are complex and interesting to draw. When illustrating this subject, there are two important points to remember. Be *consistent* with the light source and be *patient* with your ink rendering. *Don't rush your drawing.* Textures and patterns vary greatly among the same animal groups. The skin of a western rattler differs from that of a cobra or a python. The hide of a Tyrannosaurus Rex differs form that of the Triceratops.

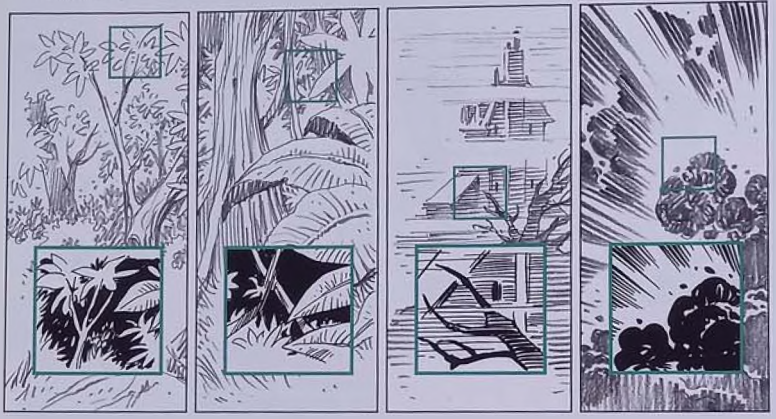
EYEGLASSES AND MIRRORS ARE INKED IN A SIMILAR MANNER.
AND COMMENTS HAVE BEEN MADE ABOUT MY DINOSAUR-LIKE SKIN!
Practice! You don't have to draw a complete figure. Just parts will do. But... get good reference!
Ink a heavier line to outline the glass, and thinner crow quill rendering for reflection.
Follow the same procedure for window panes. Use white opaque paint for high light reflections.
Outline snake's scales with pen carefully before rendering darker areas and highlights.
Again, use all three tools and white opaque paint when inking lizard or dinosaur skin. Remember to follow your light source.

Trees and leaves are background subjects in many comic book stories. However, shrubbery and foliage differ, depending on location. A jungle setting is quite different from a northern woodland. Proper *reference* is essential for the purpose of depicting the differences.

We cartoonists need to design *patterns* for trees and leaves, instead of drawing each leaf and twig. Practice by drawing from life. Learn to see, not only to *look*.

How does one draw the texture of a gaseous substance in ink? A heavy concentration of air that acts as a *replacement* of space around a solid object. Fog, mist or a cloud tends to *conceal*. Like a translucent blanket.

The artist decides what to show and what to conceal, depending on the focus of the story being illustrated. An *explosion* is a concentration of light and fire with billows of thick clouds and smoke around its center.



DETAILS ARE IMPORTANT... BUT... IF YOU SIMPLIFY AND SUGGEST DETAILS...
...THEN... THE AUDIENCE'S IMAGINATION WILL FILL 'EM IN.
FOR PRACTICE, SKETCH SMOKE YOU SEE IN YOUR FIREPLACE... OR ANY BURNING OBJECT.

Use your **B-5, B-6, brush** and **crow quill** to achieve a pattern of *outlines, grays* and *blacks* and *depth*.

When inking *jungle* foliage, I use my **brush** a lot to soften textures. Experiment and practice with various pens and **brushes**. Learn what works best for *you*.

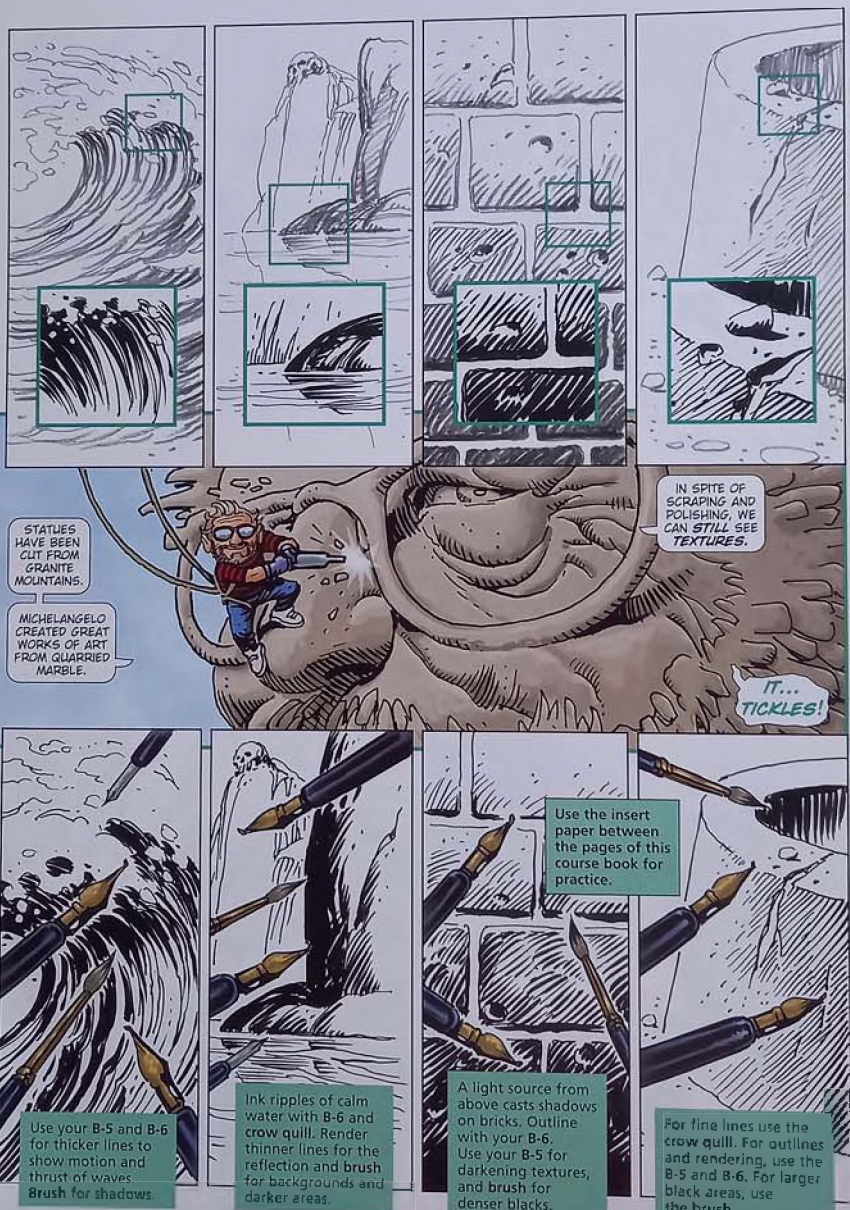
Parallel lines inked with varieties of **nibs** enable me to achieve the effect of fog. Fog is (usually) thicker and more opaque at its *base*.

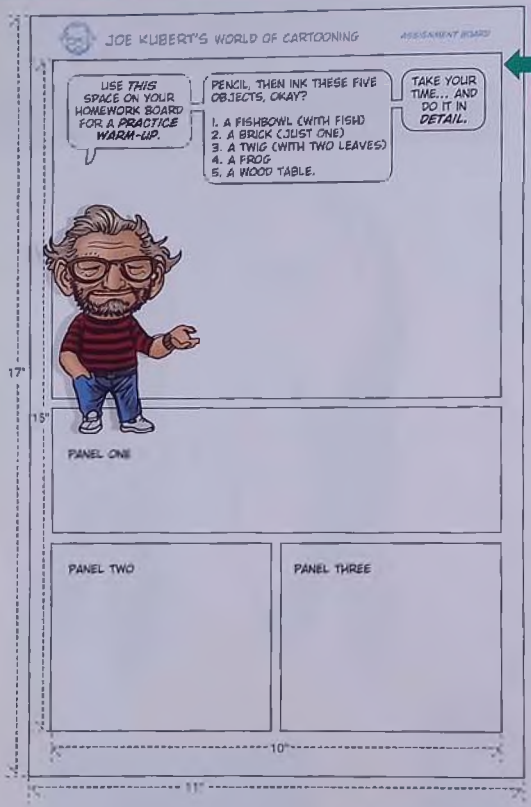
Keep practicing with your art tools. Practice achieves success.

Explosions are *dimensional* effects that occur *around* the point of eruption, front, back, sides and top.

The texture of water changes radically, depending on type and lighting conditions. The drawing of vast oceans may be rendered from calm to storm-tossed. The *differences are awesome.*
Leonardo Da Vinci studied the action and effects of water by throwing pailfuls down a narrow hallway and quickly sketching what he saw.
My recommendation is to acquire *photos* and *paintings* of seascapes and *copy, copy, copy.* It's a lot easier than constantly having to mop up your hallway.

Concrete is different from stone. Concrete is man-made, while stone is nature's creation
The first need for inking the texture of concrete is a *light source.*
A brick wall is flat, except for the joints and surface imperfections. A poured concrete wall has only its imperfections to show texture


STATUES HAVE BEEN CUT FROM GRANITE MOUNTAINS.
MICHELANGELO CREATED GREAT WORKS OF ART FROM QUARRIED MARBLE.
IN SPITE OF SCRAPING AND POLISHING, WE CAN STILL SEE TEXTURES.
IT... TICKLES!
Use your B-5 and B-6 for thicker lines to show motion and thrust of waves. Brush for shadows.
Ink ripples of calm water with B-6 and crow quill. Render thinner lines for the reflection and brush for backgrounds and darker areas.
A light source from above casts shadows on bricks. Outline with your B-6. Use your B-5 for darkening textures, and brush for denser blacks.
Use the insert paper between the pages of this course book for practice.
For fine lines use the crow quill. For outlines and rendering, use the B-5 and B-6. For larger black areas, use the brush.



Follow this layout for your homework assignment. Acquire *references* for these objects before you start to draw. It is not unusual to spend more time *finding* good references than the time it takes to *draw* them. Save your references for future use.

Practice your drawing on the 2-ply paper inserted between the pages of your course book *before* you work on the 11" x 17" two-ply assignment board.

Practice your inking by placing tracing paper over your pencil drawing. Ink on the tracing paper. It then becomes unnecessary to redraw you pencil drawing every time you want to try inking.

Script

The following is a three-panel sequence to pencil and ink:

Panel One:
Description: Night. Longshot of boggy moor in Scotland. Fog covers the landscape. In the distance is an old mansion surrounded by a rusty iron gate.

Panel Two:
Description: Outside the mansion in a garden stands a hooded, dark figure near a stone fountain. The figure's face is not seen. A foggy mist lays over the scene.

Panel Three:
Description: An explosion erupts, blowing up the stone fountain. Pieces fly, as the figure recoils from the explosion.
Sound effect: ***KRUMPF***

Read the script carefully. Then, read it *again*.
Before you start to draw, visualize the scene in your mind's eye.
Plan the *textures* you want to render and the *tools* you'll need to accomplish it.

Procedure

1. *Research your reference.* Find pictures of mansions, Scottish moors, fountains, explosions, and textures.

2. Practice penciling and inking on the course book's insert pages and any other paper you have available.

3. Plan your panel compositions on small "thumbnail" sketches, using inexpensive stationery or note paper.

4. Do sufficient sketches until you have a definite idea for your intended illustration.

5. Transfer your pencil drawings to the 11" x 17" 2-ply homework assignment board. Don't forget to include sound effects.

6. *Before* inking your drawings, use your **B-6 pen** and ruler to ink the borders of the entire page.

7. After inking your drawings, erase the pencil with your **Magic Rub eraser.**

8. Finally, use your **white opaque paint** to correct any inking errors.

Care of tools

1. Wash your ink brush in clean water and dry (on a clean rag or paper towel) to a point.
2. Wash your white opaque paint brush in clean water. Do *not* use the same water for both brushes. Dry to a point.
3. Clean your pen nibs by dipping in water and wiping with a soft rag or paper towel. Try to remove as much dry ink from nib (especially point tip) as possible.

Caution

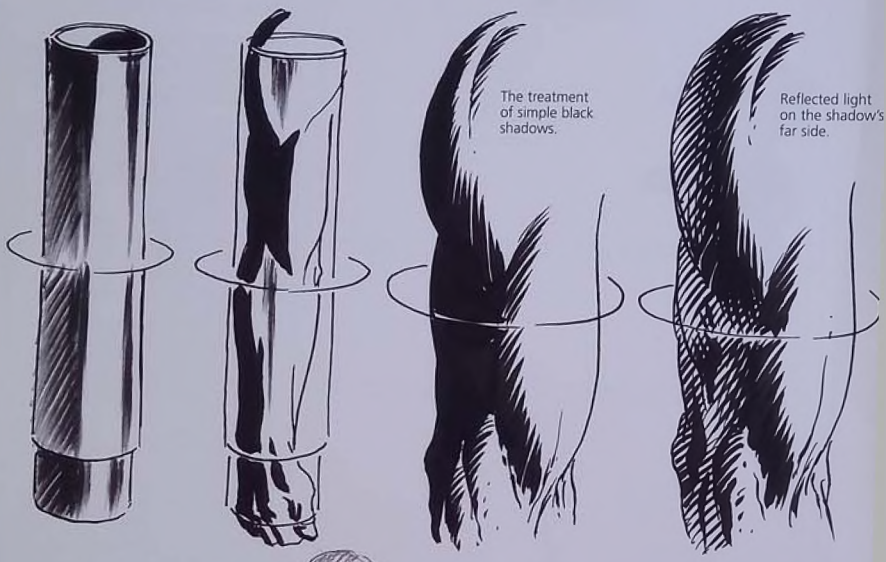
- Do not allow brushes to remain in water jar. This will damage the brush beyond repair.
- Do not spread nib points when cleaning or drying.
- Ink tends to dry and collect on your brush and pens while in use. When this occurs, stop and clean them.

Light and shadow give an otherwise flat object dimension and depth. Pencil drawings can be done in continuous tone to show roundness. However, when rendering ink lines, continuous tones must be translated into line and still give a similar sense of dimension. To accomplish this, the inker must practice a feathering technique (as shown in *Lesson One "C"*). The cartoonist uses pen, brush, and ink to accomplish the desired effect.

To *draw* dimensionally, the artist must *think* dimensionally. *Think* flat and you'll *draw* flat.

The *light source* is from right to left. A cylinder is similar in shape to that of an arm.

Simple shadows become more complex because of anatomical variations.



This black area is best rendered with *brush*.

Work on *all* parts of your inking to *construct* your drawing. Build your drawing by working on it as a *whole*, rather than completing each detail piece by piece.

Use *varieties* of *pens* for outlines and linear rendering. Use the *brush* for large shadow areas.

There are many different styles and approaches involving ink rendering. Practice and experiment to determine which works best for you.

Keep your rendering and "feathering" *simple*. It's a lot easier to *add* than it is to *subtract* ink lines.

Once again, use tracing paper to practice your ideas for inking, thereby retaining your pencil drawing.

Place tracing paper over this drawing to practice inking.

Emotion and mood can be conveyed by the effective balance of *light* and *shadow*. Regardless of inking style, the basics of drawing light and shadow are the same. To achieve your own style, practice *all* styles of rendering first.

Inking is *not* just a matter of tracing pencil lines with brush and pen. The inker must also possess the ability to *draw*. An ink line's variation (or *lack* of it) can cause a drawing to look stiff, flat, or completely wrong. The inker must have an understanding of basic drawing, as well as being able to handle a brush and pen.

The egg is an excellent shape with which to study the effects of lights and shadow. Its form is similar to that of the human head, minus features.

Light is predominant with a minimum of shadow. The *light source* is from *above*.

Here, the form is in deeper shadow with a weak light above.

Light from *below* with *reflected light* in the shadow area.

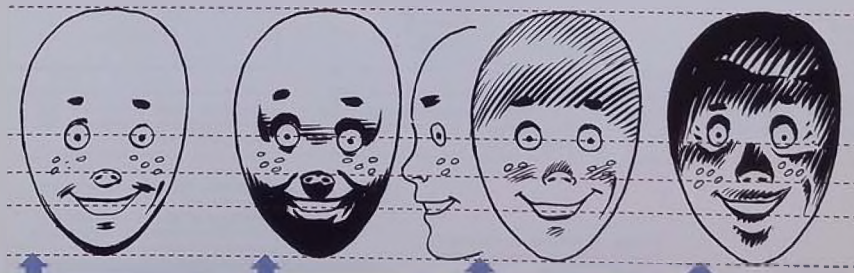
Reflected light can be rendered in stipple, line, or cross-hatch.

Human features indent the egg's oval shape, creating patterns of shadows

In deeper shadow, the lower facial features are less evident. The impression is one of mystery.

A light source from *below* reflects danger or horror.

The mood is intensified when the shadows become more extreme.

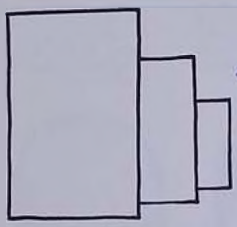


Even a simple or humorous cartoon may use light and shadow as an important mood factor.

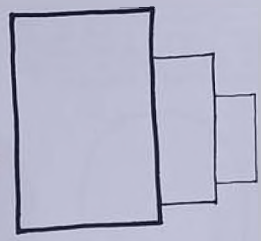
The egg's oval shape is more distinctive in humor drawings.

Up-lighting can be as effective on humor cartoons as on "straight" cartoon art.

Simple is not easy. Knowing what to leave *out* is as important as knowing what to put *in*.



Ink line variations help separate objects and give depth to simple or complicated illustrations.
For example, the boxes on the left have been drawn with lines of equal weight and thickness. The result is a *flat, cut-out* effect with *no* separation between the box forms.
The drawing on the right has a thicker outline on the foreground figure, and a graduating thinner outline for the furthest figure. A separation is apparent and a sense of depth has been achieved.



It is *important* to create an impression of depth and dimensionality in cartoon art. A comic book story is ineffective if the drawings are not credible.

To believe that a *story* is truly happening, the *pictures* must be believable. As if the audience could step into the scene

MIS-INKED

The lack of properly fluctuating lines can distort, flatten and eliminate dimensionality.

INKED CORRECTLY

A successfully inked black and white cartoon is clear, effective, and has depth.

PENCIL

This pencil drawing is the basis for the two previous inked panels. Try inking it yourself.
For practice, place tracing paper over the pencil drawing. Do several ink drawings. The pens and brushes in your art material kit are all of *professional quality*, and take a *lot* of practice to learn to use properly.

The **crow quill** is a flexible nib. But, if you press down *too hard*, the point will break.

The **B-5** and **B-6** nibs are *less* flexible. A thick and thin line can be achieved by *tipping* the point.
These nibs are also used for *lettering* and inking ruled panel borders.

The ink brush is the cartoonist's most valuable tool. *Practice*, in order to acquire the ability to use it effectively. These are *some* of the things your brush can do:

Hairline thin.

A consistent line.

Very thick (fill in large black areas)

A fluctuating line.

Black and white are the most volatile colors in cartoon art. When properly applied, they produce the greatest graphic contrast. The simplest line drawing can literally come to life when set on a black backdrop. Black has a property akin to infinity. A drawing that blends to black will take on an added depth and balance.

A linear style pen and ink illustration can be framed against a solid black background.

Humor or *animation* style cartoon illustration may be rendered with a white (halo) *outline*, which permits the object to be seen.

Figures composed of blocks of black may blend into the solid black background.

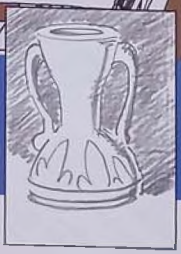
The effect can be extremely successful, if the artist has provided enough graphic information for the audience to imagine the concealed areas.

HERE ARE SOME *UNFINISHED* PENCIL SKETCHES.
TRACE OR *COPY* 'EM ONTO THE INSERT PAPER IN THIS COURSE BOOK
IN ADDITION, USE UNLINED *STATIONERY* OR A GOOD GRADE OF *COPY PAPER.*
PRACTICE! THEN PRACTICE SOME MORE.
INK

SUPERHERO

G.I.

FIGURE



OBJECT

Complete your pencil drawings in preparation for inking. Experiment with different *styles*, from *linear* to simple *block forms*. Render a *solid black* background for each illustration.

Warning:

Rough or absorbent paper will make inking with pen and brush more difficult. *Test* your sketch paper's *surface before* you start to ink to make sure that it will accept pen, brush and ink.

LET ME CLUE YOU IN ON SOME SPECIAL INKING TOOLS AND TECHNIQUES.
THEY WERE DEVELOPED BY PROS... AND CIRCULATED FREELY.
IT'S NOT A SUBSTITUTE FOR PENS OR BRUSHES... TRY 'EM.
AND DON'T FORGET TO CHECK YOUR VIDEO FOR ACTUAL DEMONSTRATIONS OF THESE TIPS.

Sponge / as a stamp
Sponges come in different textures.
Apply ink to a portion of the sponge and use as a stamp. More ink will darken the stamped pattern.
Create textures for sand, dirt, gravel, concrete, smoke, etc.

Tooth Brush / splatter and stipple
Apply ink to an old or used toothbrush.
More ink on brush will produce larger and darker spatter patterns.
Smoke brush to project ink to create effects similar to fog, clouds, stone, explosions, after-effects of explosions, etc.

Drybrush / grey area
Use an old round point watercolor (or similar) brush.
Dip into ink. Remove most of the ink on scrap paper. The brush will produce a grey stroke, instead of a black one.
Create the texture of smoke, shadows, wood, metallic shine, etc.

Cloth / stamp
Select various textures of cloth from coarse to fine, wool to cotton.
Roll into a ball and stuff in stamped. Tie with tape, exposing ends. Apply ink to one of the exposed ends.
Used as a stamp, create textures for clouds, explosions, backgrounds, tones, etc.

Cellophane / press to print
Remove cellophane (cube or sheet) from toys or candy.
Example: Wax Pattern. Apply ink to the creases of the cellophane.
Create marble and stone textures, and water, by pressing on the ink coated cellophane.

Cut-out correction / substitute paper
Use the drawing (to be corrected) face up against a paper of similar thickness and surface texture.
Holding a razor blade at a 90° angle cut around the area of the drawing to be corrected through the paper to which it is taped.
Replace the cut drawing with the duplicate cut-out. Apply tape to back and secure in place. Make corrections on the exposed surface.

LET ME CLUE YOU IN ON SOME SPECIAL INKING TOOLS AND TECHNIQUES.
THEY WERE DEVELOPED BY PRO'S... AND CIRCULATED FREELY.
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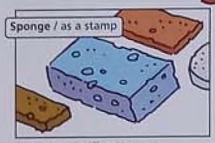
Sponge / as a stamp



Sponges come in different textures.

Apply ink to a portion of the sponge and use as a stamp. More ink will darken the stamped pattern.

Create textures for sand, dirt, gravel, concrete, smoke, etc.

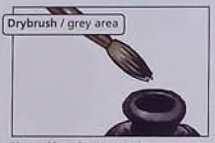
Tooth Brush / splatter and stipple

Apply ink to an old or used toothbrush.

More ink on brush will produce larger and darker spatter patterns.

Stroke brush to project ink to create effects similar to fog, clouds, stone, explosions, after-effects of explosions, etc.

Drybrush / grey area

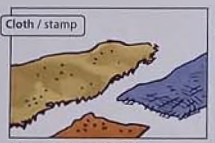


Use an old round point watercolor (or similar) brush.

Dip into ink. Remove most of the ink on scrap paper. The brush will produce a grey stroke, instead of a black one.

Create the texture of smoke, shadows, wood, metallic shine, etc.

Cloth / stamp



Select various textures of cloth from coarse to fine, wool to cotton.

Roll into a ball one inch in diameter. Tie with tape, exposing ends. Apply ink to one of the exposed ends.

Used as a stamp, create textures for clouds, explosions, backgrounds, tones, etc.

Cellophane / press to print

Remove cellophane (color or clear) from toys or candy.

Crumple, then flatten. Apply ink to the creases of the cellophane.

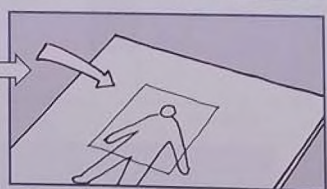
Create marble and stone textures, and water, by pressing on the ink-coated cellophane.

Cut-out correction / substitute paper

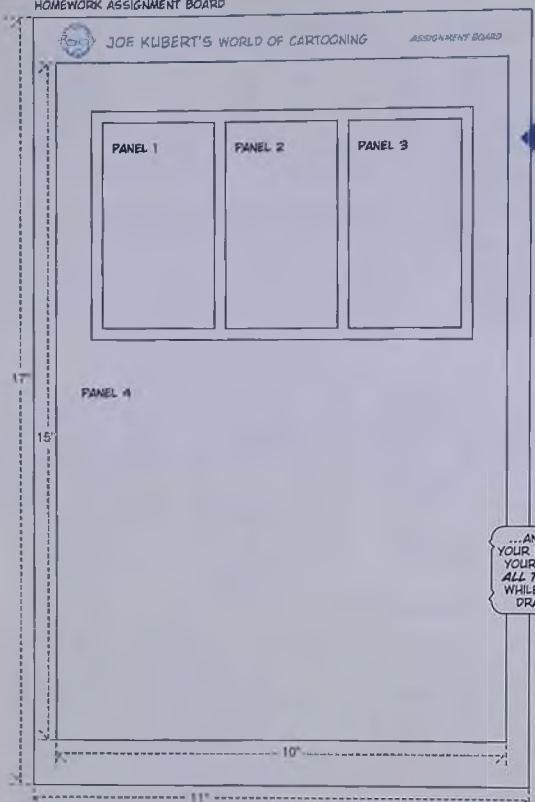
Tape the drawing (to be corrected) face up against a paper of similar thickness and surface texture.

Holding a razor blade at a 90° angle, cut around the area of the drawing to be corrected through the paper to which it is taped.

Replace the cut drawing with the *duplicate* cut-out. Apply tape in back and secure in place. Make corrections on the replaced surface.



HOMEWORK ASSIGNMENT BOARD



Before starting this, your third assignment, review your last two assignment pages and our critiques. Study your practice sketches and drawings on the subjects of *lighting, dimension, contrast,* and *texture.*

Follow this page layout. Illustrate the script in your own style, humorously or otherwise. You may change or alter the script to your liking.

Remember that a good job of *inking* depends on a good job of *penciling.*
Practice inking your pencils on *vellum* or *tracing paper* overlays.
At this point, test various materials to achieve texture effects.
Make a list of the *references* you'll need, like *caves, stalactites, stalagmites,* and the gear of *cave explorers* (spelunkers).
After you gather your reference, do small thumbnail sketches of panel compositions.

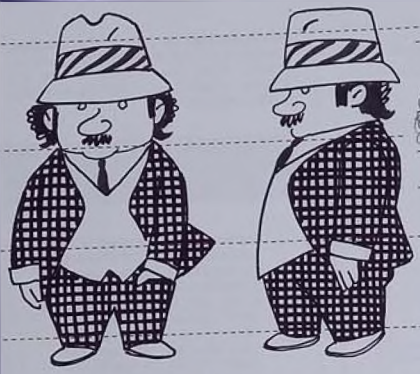
SCRIPT

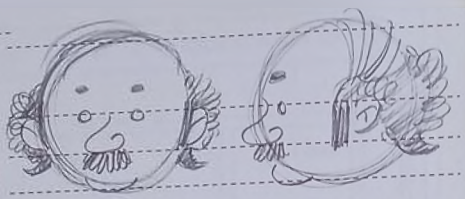
Panel One.
Description: Longshot of two small figures in a huge cave. The scene is lit from lamps on their helmets. They're standing near a dark pool of water. Stalactites and stalagmites fill the cave.

Panel Two.
Mid-figure shot of the two people. A man and a woman dressed as spelunkers (cave explorers). They're looking around at the weird mineral formations on floor and ceiling.

Panel Three.
Close-up on the woman's face. She has an expression of sheer terror. Mouth agape, eyes wide open. Obviously, she sees something that is frightening.

Panel Four.
Large Panel. Pull back to see a huge slime-encrusted, subterranean creature in the foreground, rising, dripping, from the pool. It is turning towards the two people. The man and woman shrink back in fear. The whole scene is lit by cast shadows and reflected light, giving a strange appearance to the glistening cave formations.

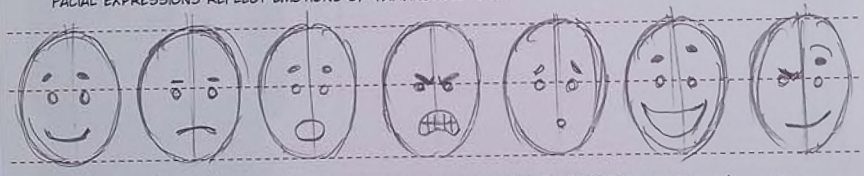




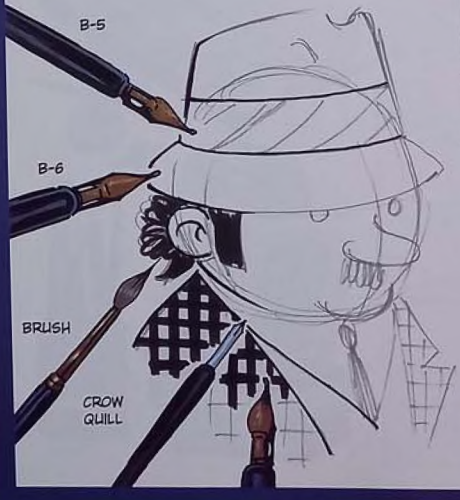
The approach to inking humorous illustrations differs in some respects to inking more representational or realistic cartoons. The following five pages are only a few basic examples of the numerous varieties of cartoon humor.
It is important to remember that ours is a *communication medium.* A good cartoon is the perfect combination of *story* and *art.* A *simple* drawing may be the most *effective.* Beautifully detailed art will *not* improve a badly written story, nor can a good story improve poorly executed artwork.

The character here is three heads tall. We cartoonists must get to "know" the characters we draw. *Character sheets* help in identification and recognition. Draw *many* sketches of your character in action, different angles and positions. Those will serve as your character sheet.

FACIAL EXPRESSIONS REFLECT EMOTIONS OF VARYING DEGREES



Facial expression and body attitude are the mirrors of emotion for humorous cartoon characters.



THIS STYLE OF ILLUSTRATION LENDS ITSELF TO PEN INKING. BUT, TRY BRUSH INKING, AS WELL.
EXPERIMENT... TEST VARIOUS PEN NIBS. DISCOVER WHAT WORKS BEST... FOR YOU.
AND USE YOUR BRUSH TO FILL IN LARGE BLACK AREAS.

Do "thumbnails" or small sketches of story ideas. Concentrate on short sequences no more than a page in length for practice. Then, convert your sketches to large drawings and ink them.

Humor and simplicity are often synonymous. Detailed rendering is not essential to convey humor in art. Humor in graphics is often more impactful when presented simply. To do it effectively, the cartoonist must learn the *basics* of good *drawing*. Anatomy, proportion, perspective, foreshortening and composition are some of those basics.

The *differences* in humor styles are defined by the elimination of lines and minimum rendering. The proportions and construction of the drawing below are essentially the same, but rendered differently.

Exaggeration is *important* in humor. It gives punch to specific points in humor illustration. However, too much or uncontrolled exaggeration may result in a drawing that looks *wrong* or *ugly* instead of funny.

Use the insert sketch paper for practice to create your own pencil figure drawings.

Ink your drawings with pen and brush in combinations with which *you* feel most comfortable.

For practice, in pencil draw several heads and faces as realistically as possible, including detailed rendering. Then place tracing paper over the pencil sketches and ink as *simply* as you can.

Roughs to Pencils to Inks

TEEN TOONS HAVE ALWAYS BEEN A POPULAR SUBJECT IN COMIC BOOKS AND NEWSPAPER SYNDICATION.
MANY CARTOONISTS INK WITH A BRUSH TO GET A THICK AND THIN FIGURE OUTLINE.
PLACE TRACING PAPER OVER THE GIRL'S FIGURE AND INK IT FOR PRACTICE. THEN, USE THE INSERT SKETCH PAPER FOR MORE PRACTICE.
INK

1. Rough out your page layouts using stick figures in thumbnail form. Concentrate on storytelling.

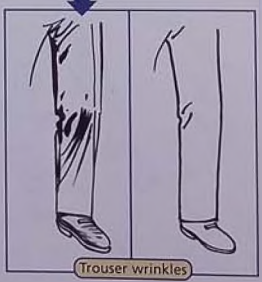
2. Develop your rough sketches into finished pencil drawings on the full-size practice insert paper.

3. Ink your pencils with preferred tools. Use pen or brush, or a combination. Discover which works best for you.

4. When ink dries, erase the pencils. Use white paint to correct inking errors. *Don't* use your ink brush for white paint.

The differences in each of the three sets of drawings involves more than the elimination of details. They are examples of knowing *what* and *how much* to leave out.

Sleeve wrinkles


Trouser wrinkles

Hair rendering

There are some wonderfully talented cartoonists who combine the ability to draw realistically and are able to inject a pixy-like sense of whimsy into their illustrations. Their work is immediately recognized by the fact that the drawings look *real* and *credible*. They have depth and dimension. They look right. With little exaggeration they achieve a humorous aspect that is appreciated by a wide range of audience.

The approach to inking this art is both *difficult* and *easy*.
Easy, because it allows the inker freedom and looseness in rendering.
Difficult, because *over*-rendering and *over*-exaggeration are persistent dangers.

Continue to practice your techniques in inking humor by first drawing *realistically*. As mentioned in previous lessons, an artist's ability begins with acquiring the *basics*. To draw *correctly*. Only with that knowledge can the artist (or cartoonist) exaggerate and still retain credibility in his drawings.

1. Inking bushes and trees are done with a combination of pen and brush.

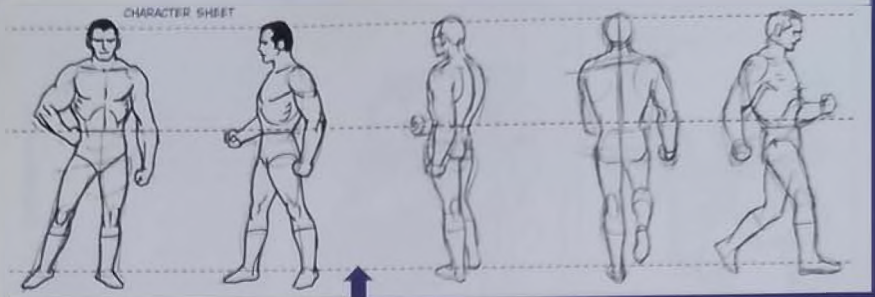
2. A *mid-background* figure may be outlined in varying pen and brush strokes of lightly applied thick and thin line.

3. *Foreground* objects may be inked with a heavier or thicker outline.

4. *Background* elements are inked more simply and (generally) lighter, to enhance depth. Except when heavily in shadow.

Place tracing paper over these drawings.
Ink on the tracing paper.
Don't worry about making mistakes.
Recognizing your mistakes is a healthy indication that you are *learning*.

When you make an inking error, merely replace the tracing paper with a new sheet.
Keep the inking error nearby, and continue to *compare* it with your *new* inking effort.
Replace the tracing paper as often as necessary.

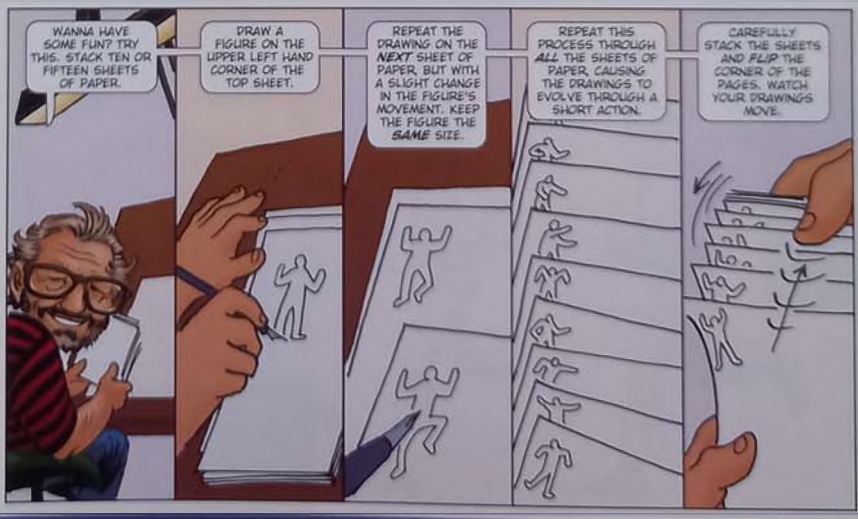


Here is another popular art style for cartoon humor in comic books. It is very similar to animation. Proportions vary in size from two heads to six heads in height. The style is immediately identifiable by its simple, fluid ink line work. This technique is used a great deal in mainstream film animation.

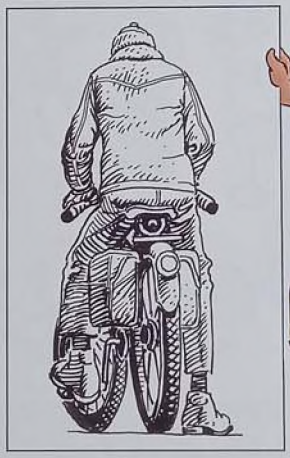
Many, many drawings are required for each movement in animated film. Complex rendering is difficult, if not impossible to maintain from one drawing to another. The simpler the drawing, the easier it is to execute a smooth flow of movement or action in a film sequence. Grab your tracing paper, pen, brush, and practice inking these drawings.

Inking with a brush is extensively used in film animation. If you feel you've better control with pen, render your character's facial features with pen and the rest with brush. Practice drawing your character in various positions and movements. In this way you'll get to "know" your character. Your character will eventually take on a life of its own. Keep working at it.

It may be helpful to think of these shapes as peanuts. Round, oval and three-dimensional.


WANNA HAVE SOME FUN? TRY THIS. STACK TEN OR FIFTEEN SHEETS OF PAPER.
DRAW A FIGURE ON THE UPPER LEFT HAND CORNER OF THE TOP SHEET.
REPEAT THE DRAWING ON THE NEXT SHEET OF PAPER, BUT WITH A SLIGHT CHANGE IN THE FIGURE'S MOVEMENT. KEEP THE FIGURE THE SAME SIZE.
REPEAT THIS PROCESS THROUGH ALL THE SHEETS OF PAPER, CAUSING THE DRAWINGS TO EVOLVE THROUGH A SHORT ACTION.
CAREFULLY STACK THE SHEETS AND FLIP THE CORNER OF THE PAGES. WATCH YOUR DRAWINGS MOVE.

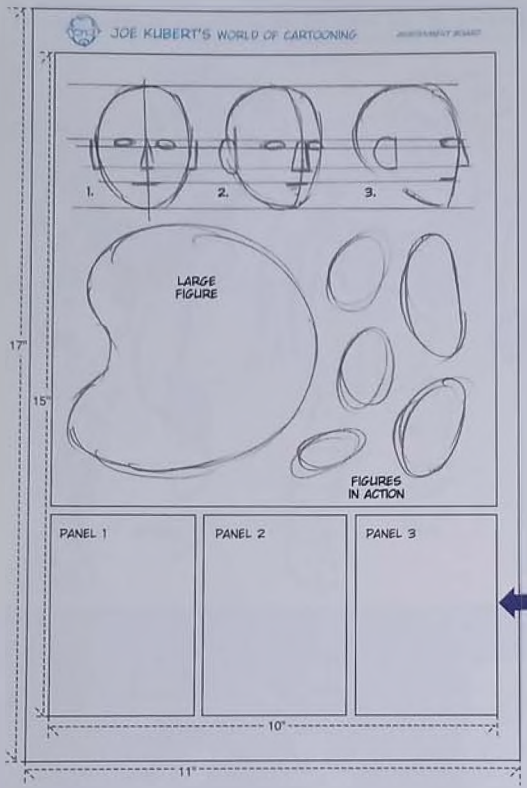
A number of top notch cartoonists began their careers in comic books as illustrators for superhero, adventure, crime, war and horror publications. Over a period of time, humor became a factor in their work.
A little exaggeration, a funny facial expression, and their illustrative style of artwork became more and more identifiable with humor
Most political cartoonists, whose drawings are otherwise reflective of classic illustration techniques, use irony and humor to make their point.
And they do this with great effectiveness.



IT'S IMPORTANT FOR US TO STUDY THE WORK OF PAST ARTISTS AND CARTOONISTS.
ANALYZE THEIR PEN AND INK WORK... IT'S A GREAT SOURCE OF LEARNING.
INK

Note the *differences* in these two figures. The figure on the left is the *basis* for the one on the right. The *inking* is the same on both, but the *results* are quite different.

A good practice session would consist of doing a *realistic* illustration, then adding *limited* exaggeration for humor.
I know I've mentioned *tracing paper* a number of times, but it's still the best tool for correcting as your brush is for inking. Practice with them. The results will add another level of quality to your cartoon art.



For this assignment, divide your page into panels as shown. Create a comic book character with a humorous slant.

First, do many preliminary sketches before you decide on a specific character. In the large panel draw your character's head in three positions: full face, three quarter face, and profile face.

Use the rest of the panel's space to do a full figure (large), and smaller drawings of your character in action.

Finish your pencil drawings prior to rendering with brush, pen and ink.

SCRIPT

Follow this script and use the last three panels on your assignment board to illustrate. Add your own dialogue.

Panel One:

Long shot of opening for this sequence. Your character, a relatively small figure, is included in this panel.

Panel Two:

Closer shot of your character, from the waist up. He (or she) is surprised, concerned and agitated by a menace we (the audience) don't see.

Panel Three:

The menace (which you will create) is now seen attacking the character.

Option:

If you prefer, you may write your own story sequence. Limit to three panels and include dialogue.

Introduction to Lettering:

1. Rough out lettering and allow space for balloons and/or captions.

2. Use your **Ames Lettering Guide** to rule pencil guidelines for lettering.

3. Ink lettering with the **B-6** nib. The **B-5** nib is for **bold** lettering and sound effects.

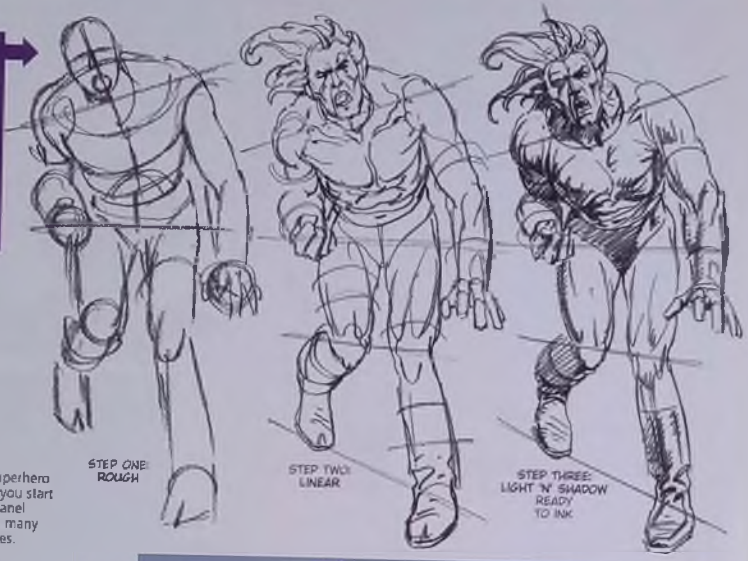
4. Ink balloon outlines with the **B-6** or the **crow quill** (for a finer outline). Ink panel borders using ruler and **B-6** nib.

5. After ink dries, erase pencil. Finally, use the **white opaque paint** for any corrections.

Inking is the final stage of completion for artwork produced for comic book reproduction and publication.

The preliminary stages of drawing involves *rough sketching, tight pencils* in depiction of *light and shadow.* Most cartoonists have a tendency to adapt their drawing style to the particular subject they illustrate.

For practice, design your own superhero. Use the same approach to your drawing as demonstrated here. Your drawing should be *complete in pencil form* before you start to ink.



Procedure:

1. Design your superhero character *before* you start to work on the panel composition with many thumbnail sketches.

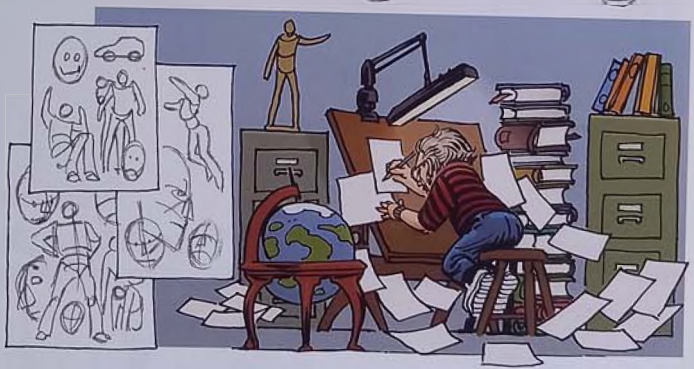
2. Find *reference* in the form of *photographs* or detailed illustrations for background settings.

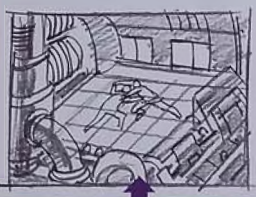
3. After you develop your superhero character to your satisfaction, rough sketch your *panel* composition.

4. *Refine* your pencil drawing in preparation for inking.

5. Utilize pen, brush and ink to render your illustration to completion.

6. After ink dries, erase all pencils and use opaque white paint to correct ink errors.





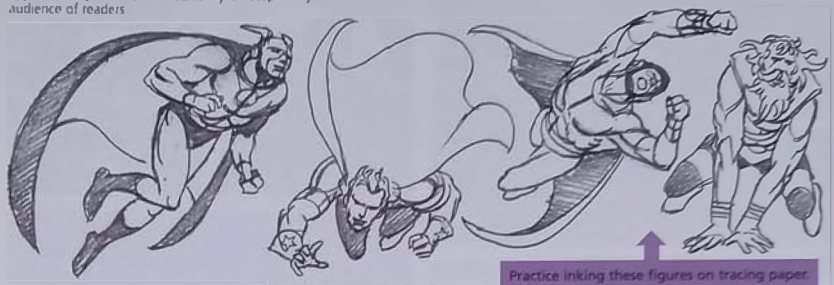
The panel illustration features your superhero. Your superhero is locked in combat with an evil supervillain. The battle takes place in an electronic laboratory. Reference for background objects is a requirement for this practice.

Varieties of panel compositions illustrating the same scene.

Then, include your superhero in a full panel of your design and composition (panel size: 5" x 7"). The panel must also contain a complete *background.* Don't forget to leave room for *text* and *dialogue.*

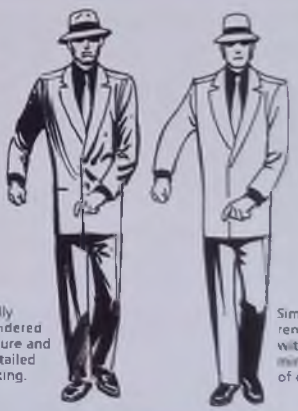
At the very beginning of film animation, the artists learned that to achieve a smooth flow of movement, simplification was essential. The more complicated the drawing, the more "jumpy" the movement. This simplified form of cartooning has always been popular in comic books. The subject matter usually involves funny animals and humor. Recently, however, the style has been applied to superheroes and currently is accepted by a wide audience of readers.

The inking technique for this style is deceivingly simple. As I've mentioned many times before, *simple* does not mean *easy*. This style requires a basic understanding of anatomy and figure movement. Reduced to simple graphic form, the figures must still be credible. If the outlines have no variations, the drawing will give an impression of a flat cardboard cut-out. The shadowed side of forms receive a heavier line, endowing the simplest drawing with dimensionality.



Practice inking these figures on tracing paper.

In order to enhance the credibility of animated cartoon characters, it is essential that the *backgrounds* be *realistic*. The best animated films contain beautifully painted backgrounds that make the characters believable. The use of *reference* enables the comic book cartoonist to meet this requirement. If the background does not seem true, the characters will be less credible.

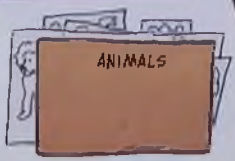


Fully rendered figure and detailed inking.

Simplified rendering with minimum of detail.

Draw from life. Carry a sketchbook with you and draw the things you see. Trees. Rocks. Buildings. Cars. Clouds. Ocean waves. Train your eyes to see, rather than just *look*.

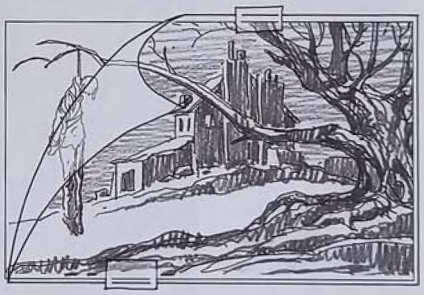
Start a *picture file* of reference material. Separate subject matter and put them in individually titled folders. Horses. Cowboys. Airplanes. As you increase your collection, add additional folders and subject titles. This file will be of great value to you, as it is to every professional cartoonist I know.



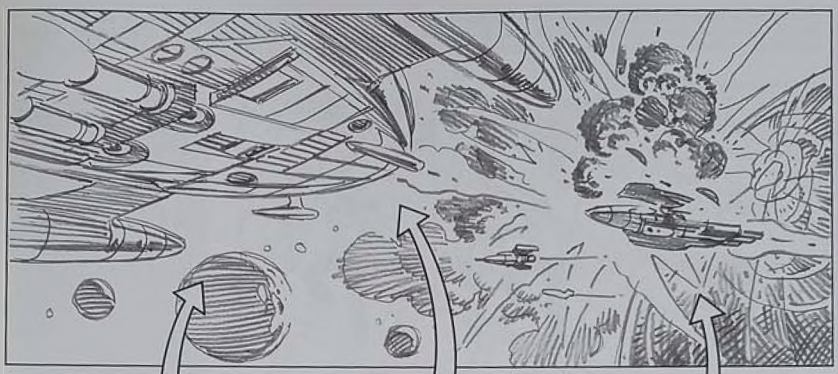
The impact of horror in comic books is heightened by the embellishment of dark shadows and black areas rendered with pen, brush and ink. The use of blacks and shadows needs to be done *effectively* and with *clarity*.
The form and shape of objects should be recognizable, if not distinctive. Foreground, middleground and background need clarity to achieve depth.
Cartooning is a means of communication. If the pictures are unclear, then we are *not* doing our job as *cartoonists*.

Practice your inking with pen and brush. Try different kinds of nibs and brushes (there are *many*). With practice, you will gain the ability to use the tools properly in your own unique way. If you work at it, you'll be pleasantly surprised by the results.

Mastering the tools does not come easily. But, if you *want* to draw, and you keep working at it, the gratification and pleasure you'll derive will more than compensate for the effort.



Pick a subject or setting. An old castle, or a horrific character. Frankenstein or Dracula. Or the Werewolf. Sketch your horror drawing in a *linear* form, without shadows. Before inking, place tracing paper over your linear drawing and use pencil to plan your dark and shadow areas. Use this as a *guide* for your ink rendering.



The approach to inking science fiction illustrations is to combine the elements of texture, space, dimension, and impact. Graphic stories of the future are reflections of advances in science, medicine and life in general. As cartoonists, we can stretch our imaginations to the limit. But, the pictures we create must have a *foundation* in *fact*.

An interplanetary space craft must *look* capable of such travel. Metal must look like metal. Glass like glass. Plastic like plastic. Study these textures so that your drawings will be believable. Consider a *black* sky with stars.

Use your pen and brush to achieve these textures. Place tracing paper over this pencil drawing and practice your inking. *Think!* Think about the effect you want and select the tools with which to do it. Decide where and how to use your pen and brush.

Long smooth pen and/or brush strokes simulate the texture of high-gloss metal. Increase the linework for darker metal and high contrast highlights.

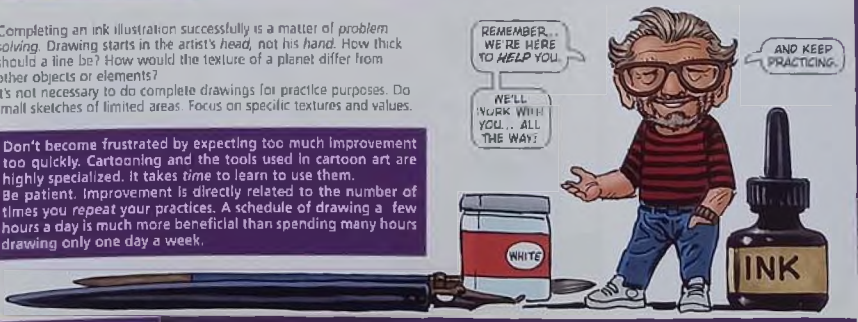
Ink rendering of drawings of outer space may be a combination of textures with pen, brush, drybrush and stipple.

A burst of light, fire and smoke designed to separate and be distinct from the background registers an explosion in outer space.

Space suits are composed of different materials, including glass and plastic. Each element should be inked to resemble the particular texture.

Completing an ink illustration successfully is a matter of *problem solving*. Drawing starts in the artist's *head*, not his *hand*. How thick should a line be? How would the texture of a planet differ from other objects or elements?
It's not necessary to do complete drawings for practice purposes. Do small sketches of limited areas. Focus on specific textures and values.

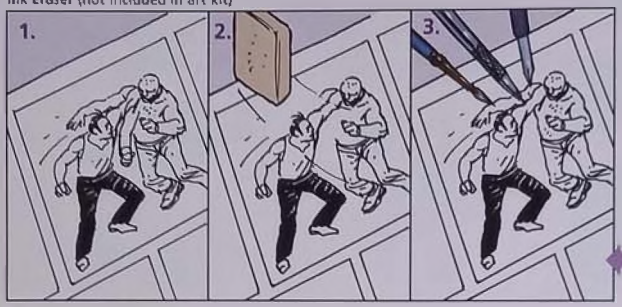
Don't become frustrated by expecting too much improvement too quickly. Cartooning and the tools used in cartoon art are highly specialized. It takes *time* to learn to use them. Be patient. Improvement is directly related to the number of times you *repeat* your practices. A schedule of drawing a few hours a day is much more beneficial than spending many hours drawing only one day a week.



Your pencil drawing should be complete in detail before you apply pen, brush and ink. This will help limit errors in the inking process. But, regardless, inking errors *will* happen. When they do happen, you *don't* have to re-do your entire drawing.

It's important, therefore, to learn *how to correct* inking errors. The following examples are used by many professional cartoonists.

Ink Eraser (not included in art kit)



Ink Eraser

There are special abrasive erasers to correct ink errors.
1. Allow the ink to *dry* before using the eraser.
2. Rub *lightly* until ink is erased.
3. Remove eraser debris and correct the error.

*Electric erasers are also available. They do an excellent job with a lot less effort.

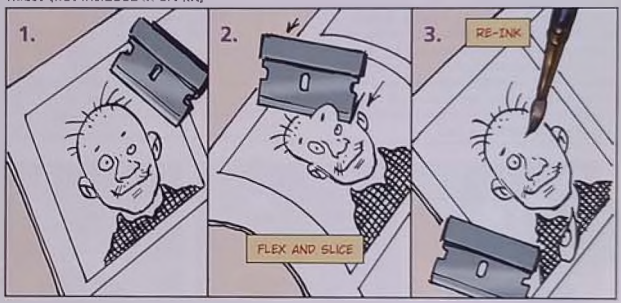
Make sure the erased area is smooth, so that your re-inking will not bleed.

Razor (not included in art kit)

Razor

This method of correction is used for two-ply or any thicker ply pliable board and for small areas.
1. Use a *new* single edge safety razor only.
2. Flex your artwork on the inking error.
3. Hold the blade parallel to the paper and slice. This procedure cannot be used on stationery or note paper.

Caution: Take care not to cut too deeply and watch your *fingers*.



Paste Up (not included in art kit)

Paste Up

1. Cut a piece of paper similar in surface and thickness to cover the error.
2. Paste the cut paper over the error with rubber cement.
3. Bevel the edges of the correction.

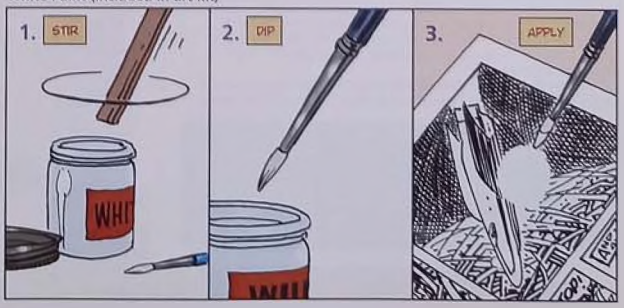
Rubber cement (not included in the kit) is the best mucilage for this purpose. The bevel produces a smoother cut out border.

White Paint (included in art kit)

White Paint

1. Stir white paint to the consistency of sour cream. Do *not* use brush to stir.
2. Apply to your inking error with the proper brush. Do *not* use your ink brush for white paint.
3. If paint consistency is too *thin*, the error will show through. If applied too *heavily*, it will be a difficult surface upon which to work.

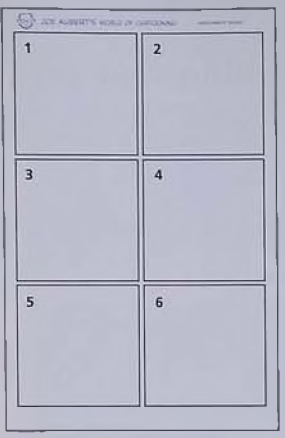
ATTENTION! Check your video for actual demonstrations of these correction methods.

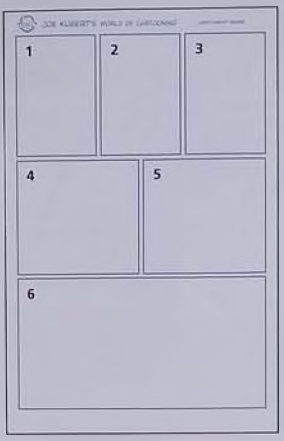


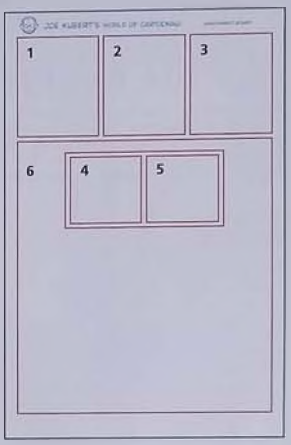
This is your last assignment for this course in inking. I want to remind you again to review all the work you've done up to now.

Review the video as well. You'll find it helpful now and in your future efforts.

These reduced pages are alternative examples of story-telling and panel sequence based on the six-panel story script below.







Assignment Procedure

1. Read the six panel script below. Use the insert sketch paper in this course book for practice. For additional sketching use unlined stationery and note paper.
2. Acquire proper references. Do not attempt to draw complicated objects or backgrounds from memory.
3. Design your page to dedicate the largest panels to the most dramatic and impactful illustrations.
4. The color panel outlines (above) are *suggestions* for page layouts. There are *many* variations possible.
5. Draw in your *own style*. Apply your selected layout to the full-size 11" x 17" homework assignment two-ply board.
6. Use your 2H and 3H leads to pencil your assignment. Include placement of text and dialogue in your layout.
7. After completion of pencilling, ink lettering with your B-6 nib.
8. Ink (and rule) balloons and panel borders.
9. Ink all pencil art.
10. Erase and clean your page.
11. Mail the finished work to us in the envelope supplied. You will receive our final critiques and suggestions on a tracing paper overlay with your original page in return.

Script

Panel One
Description: Longshot of a spaceship coming in for an emergency landing to a rock-strewn beach. Waves are breaking. Craggy reefs protrude from the water's edge. Smoke is trailing from the damaged spaceship.
Caption: A crippled spacecraft spirals down… down… down… towards a desolate world below…

Panel Two
Description: The ship crunches to a landing.
Sound effect: **Krump!**

Panel Three
Description: A man and a woman (astronauts) step out of the smoking ship.
Woman: Sam… I- I didn't think we'd make it.
Man: We were lucky.

Panel Four
Description: Closeup of the two looking around.
Woman: Wh-where *are* we?
Man: I'm not sure, Liz. A planetoid in Galaxy 73201… I think.

Panel Five
Description: Angle from the ocean waves towards shore. The two astronauts and the smoking ship are seen.
Man: I'll check the ship… see about repairs.
Woman: At least… for awhile, we're–

Panel Six
Description: Big panel. From behind the two astronaut figures, we look towards the ocean and crashing waves. Rising from the ocean, looking directly at the figures is a huge sea serpent monster.
Woman: –safe?

If you prefer, you have the option of writing your own six panel story.

I hope that the course you've just completed has been of benefit to you. If you're uncertain, take another look at your drawings from your *first* lesson and those of your *last* lesson. Compare them. You should see a distinct improvement between the two. And that improvement will continue as long as *you* continue to practice and draw. Indeed, your gratification and enjoyment will increase as your drawings more closely resemble the graphic images in your mind's eye. This becomes a never-ending circle. The more you practice the more you will improve. The more you improve, the greater the satisfaction, and the more you want to draw. The more you draw, the more you improve, and so on. It's a wonderful whirlpool in which to be caught.

Joe Kubert's World of Cartooning Courses

Just a reminder that we have a number of other courses available to you at a *reduced cost*. Only your *first* course, which you've just completed, includes the World of Cartooning™ Basic Materials Kit. Therefor, subsequent courses which do *not* include the kit are reduced by $50.00. This discount applies *only* to those students who have completed their first course and are requesting *additional courses*. The five 11"x 17" two-ply homework illustration boards are included in every course package, with the appropriate course book and video instructions.

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vellum 1E, 1F, 3F
warm-up 1B
white opaque paint 1B, 1F, 2F, 5E
wrinkles 4B, 5B

COURSES PRESENTLY AVAILABLE

PENCILING assisted by ANDY KUBERT

A complete study and explanation of pencil art for comic books and cartooning in general. The final preparations before inking. Focus is on use of tools, panel composition, page layout and all elements of finished pencil illustration in multiple styles.

INKING assisted by MIKE SELLERS

Detailed instruction on usages of pen(s), brush(es) and ink. This in-depth study includes varieties of techniques and ink effects by veteran professional inkers.

HORROR assisted by TOM MANDRAKE

One of the most popular and long-lasting genres in comic books, this course of instruction delves deeply into vampires, monsters, ogres, mutants, witches, aliens and much more. Learn the importance of light and shadow, mood, character development in terms of humor and dramatic impact.

STORY GRAPHICS

This course is a "must" for the would-be aspiring cartoonist. Essentially, the cartoonist is a *story-teller*. A *communicator*. The cartoonist uses pictures as a writer uses words. This course will teach you *how* to tell a story-- *any* story in *any* style-- in a graphic form.

HEROES AND SUPERHEROES

Comic books and Superheroes are synonymous. But, Superheroes have existed long before the advent of comic books. This course contains information and instruction on the creating of Superheroes that will enrich your interest and improve your abilities to portray this particular subject graphically.

COURSES AVAILABLE SOON

HEADS 'N' HANDS
HUMOR, LETTERING, 'N' SOUND EFFECTS
COVERS 'N' SPLASHES
BLOOD 'N' GUTS (War and Battle)
ANIMALS- DEAD or ALIVE
(Dinosaurs, Horse, Dogs, Apes, Dragons, etc.)

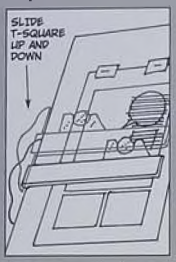
FUTURE COURSES WITH A FOCUS ON COMIC BOOKS AND CARTOONING:

CARICATURES
SEMI-ANIMATED
PAINTING
VILLAINS
WRITE 'N' DRAW
SCIENCE FICTION
WESTERNS
GUYS AND GIRLS
CLOTHING, DRAPERY, AND WRINKLES
HISTORICAL SUBJECTS
GENRES (Western, Crime, Sci-Fi, Dinosaurs, etc.)
ILLUSTRATE AN 8-PAGE STORY
MODEL AND ACTION FIGURE DESIGN
CAVEMEN 'N' DINOSAURS
CARS 'N' GADGETS 'N' THINGS

TOOLS CARE AND MAINTENANCE OF EQUIPMENT

The tools and materials which you have received in your initial course kit are of superior professional quality. They can, however, be damaged if not cared for properly. Follow these tips, and they will last and serve you well.

T-SQUARE



Your table or lap board acts as a straight edge for your T-square and Ames lettering guide.

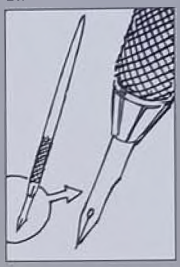
BRUSH

Clean brush in water after use. Do not leave brush in water. After cleaning, dry brush to a point using a soft, clean cloth.

LETTERING PEN

Dip pen nib in water and clean by wiping with cloth to dry.

DRAWING PEN



Same as with lettering pen.

ERASER

Use after ink is dry to erase pencil drawings. Also, for pencil errors, of course.

INK

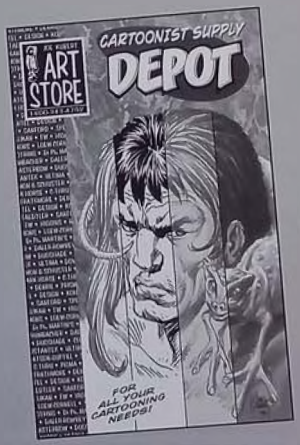
All inks have a tendency to separate liquid from pigment when left standing. Shake bottle gently before use and stir upon opening.

WHITE PAINT

Use at sour cream consistency to correct inking errors. Thin with a few drops of water. Use only the brush with white hair for white paint.

PENCIL

Use 3H lead for preliminary sketches and 2H lead for finish. Don't apply heavy pressure when drawing.



The Joe Kubert Art Store Catalog

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